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FOREWORD

ENGRAVING or gravure—to use a generic term to cover all kinds of prints taken from a relief or an incised surface—was once an art form used creatively by imaginative artists such as Pollaiuolo, Mantegna, Dürer, Rembrandt, Blake, Goya, and in more recent times by Munch, Picasso, Hayter and Gross. All of these artists have used the various techniques of engraving as an extension of their powers of invention and imagination. By this I mean that they have not accepted gravure merely as a technique for the reproduction of their paintings or as a substitute for their drawings. It was this essentially reproductive character of engraving in the eighteenth and nineteenth centuries which first killed the art and then revived it to the proportions of a boom when, in the first quarter of the present century, there was a large demand, notably for etchings, to satisfy the popular demand for something resembling a topographical or genre drawing at a popular price. But the prints of the leading practitioners in this cult, far from being cheap, reached the most fantastically artificial prices and the market collapsed like the South Sea Bubble. The more modest performers whose prints could be found in every "art shop" succumbed when the development of colour printing brought a flood of colour reproductions of the old masters within the reach of the slender purse. Unquestionably the cry for colour and increasing use of colour in the press and in the glossy journals of the bookstall have done much to delay

the revival of interest in engraving as an art in its own right which is clearly gathering force today. Graphic artists are now rediscovering the potential vocabulary of the engraved plate in the light of new technical methods and the new concepts and idioms of contemporary art. They are also developing the resources of texture and colour. Even the arts of wood engraving and linocut—that is the relief processes—are emerging from the heavy shadow cast by the arts and crafts movement and the select and private presses in which they have lain too long. But it is the intaglio methods of engraving, etching, drypoint and aquatint which are more susceptible to innovations often suggested by scientific methods and materials. In particular the influence of S. W. Hayter and his colleagues and pupils of Atelier 17 in Paris and then in New York has been wide and productive, as may be seen in the prints by Minna Citron and Mauricio Lasansky. Anyone interested in these new developments (which are sometimes the re-employment of old neglected methods) should refer to Hayter's description of the technical devices used in his workshop where a number of artists compare their results and pool their ideas.* This exhibition consists chiefly of prints made during the past decade with the addition of a few older examples which, as in the case of Sickert or David Jones, are not merely reproductive. PHILIP JAMES

*S. W. Hayter, *New Ways of Gravure*. 25 diagrams and 100 illns., London (Routledge & Kegan Paul) 1949

CATALOGUE

1. CHARLES BARTLETT. The Sea Wall at Burnham. 1950. *Etching*, 5 x 7⅛ *ins.*
2. GEORGE BUDAY. Timon of Athens, X. 1952. *Woodcut*, 9¼ x 5¾ *ins.*
3. JOHN BUCKLAND WRIGHT. Composition No 5. 1935. *Wood engraving*, 7 x 5 *ins.*
4. MINNA CITRON. Squid under Pier. 1948. *Softground etching & engraving*; 14¾ x 17¾ *ins.*
5. ANN DIDYK. The Mother. 1950. *Engraving*, 18 x 23¾ *ins.*
6. MERLYN EVANS. The Chess-Players. 1949. *Colour etching*, 16 x 16 *ins.*
7. MARY FOX. The Widows. 1952. *Wood engraving*, 13¼ x 10¾ *ins.*
8. LUCIAN FREUD. Girl in Bed. 1950. *Etching*, 5 x 7 *ins.*
9. J. FRIEDLANDER. Fishes. 1951. *Colour engraving*, 11¾ x 13¼ *ins.*
10. ANTHONY GROSS. Tangled Undergrowth. 1950. *Etching*, 9¾ x 14¾ *ins.*
11. ANTHONY GROSS. Riverside Leaves. 1950. *Etching*, 9⅝ x 15¼ *ins.*
12. RICHARD HAMILTON. Reaper. 1949. *Burin, drypoint and roulette*, 6⅞ x 9¾ *ins.*
13. RICHARD HAMILTON. Reaper. 1949. *Burin and roulette*, 6⅞ x 10¾ *ins.*
14. WILLIAM HAYTER. Sun Dance. 1951. *Colour engraving*, 15½ x 9⅜ *ins.*
15. GERTRUDE HERMES. Rooks and Rain. 1950. *Colour linocut*, 29¾ x 13¾ *ins.*
16. GERTRUDE HERMES. Other Cats and Henry. 1952. *Woodcut*, 12 x 18 *ins.*
17. DUDLEY HOLLAND. Bottles and Roses. 1950. *Colour linocut*, 11½ x 13¾ *ins.*
18. BLAIR HUGHES-STANTON. Light. 1951. *Woodcut colour print*, 10 x 13½ *ins.*
19. ANDRÉ JACQUEMIN. Barley. 1950. *Drypoint*, 8¾ x 14 *ins.*

20. DAVID JONES. The Wounded Knight. *Drypoint*, $7\frac{7}{8} \times 6\frac{1}{4}$ *ins.*

21a. DAVID JONES. Illustration to "The Deluge". 1927. *Wood engraving*, $6\frac{3}{8} \times 5\frac{3}{8}$ *ins.*

b. Illustration to "The Deluge". 1927. *Wood engraving*, $6\frac{3}{8} \times 5\frac{3}{8}$ *ins.*

22a. DAVID JONES. Illustration to "The Ancient Mariner" (No 2). *Engraving*, $6\frac{7}{8} \times 5\frac{3}{8}$ *ins.*

b. Illustration to "The Ancient Mariner" (No 3). *Engraving*, $6\frac{7}{8} \times 5\frac{3}{8}$ *ins.*

23. MAURICIO LASANSKY. Spring. 1950. *Colour engraving*, $24 \times 8\frac{3}{4}$ *ins.*

24. BEN NICHOLSON. Halse Town. 1949. *Drypoint*, $4\frac{7}{8} \times 7$ *ins.*

25. JOHN O'CONNOR. The Garden and the Butterfly. 1952. *Colour woodcut*, 16×12 *ins.*

26. ERIC RAVILIOUS. Chanticleer. *Wood engraving*, $4\frac{1}{4} \times 7$ *ins.*

27. E. JANE ROGERS. Ceremonial. 1949. *Engraving*, $10\frac{1}{4} \times 24$ *ins.*

28. DUNOYER DE SEGONZAC. Beehives. Illustration to Virgil's "Georgics". *Etching*, $13\frac{1}{4} \times 11\frac{1}{4}$ *ins.*

29. DUNOYER DE SEGONZAC. Grape Harvest. Illus. to Virgil's "Georgics". *Etching*, $13\frac{1}{4} \times 11\frac{1}{4}$ *ins.*

30. DUNOYER DE SEGONZAC. Corn. Illustration to Virgil's "Georgics". *Etching*, 12×10 *ins.*

31. DUNOYER DE SEGONZAC. Reaper. Illustration to Virgil's "Georgics". *Etching*, 12×10 *ins.*

32. WALTER RICHARD SICKERT. Champignons. *Etching*, $6\frac{5}{8} \times 6\frac{5}{8}$ *ins.*

33. WALTER RICHARD SICKERT. Kitty K. *Etching*, $7\frac{1}{2} \times 5\frac{1}{4}$ *ins.*

34. ROSEMARY SLATTERY. A Room with a View. 1950. *Wood engraving*, 12×10 *ins.*

35. DONN STEWART. Landscape in Yellow. 1950. *Colour engraving*, 17×18 *ins.*

36. T. W. WARD. Hillside Madonna. 1950. *Etching*, $8\frac{1}{2} \times 9\frac{1}{8}$ *ins.*

37. NORMAN WEBSTER. A Saddle-billed Stork. 1950. *Aquatint and etching*, $9\frac{3}{4} \times 7$ *ins.*